

THE WORKS OF CICERO, ANNOTATED BY A SCHOLAR

CICERO. *Epistolae – Philosophica – Explicationes Suarum in Ciceronem.* Paris, 1538.

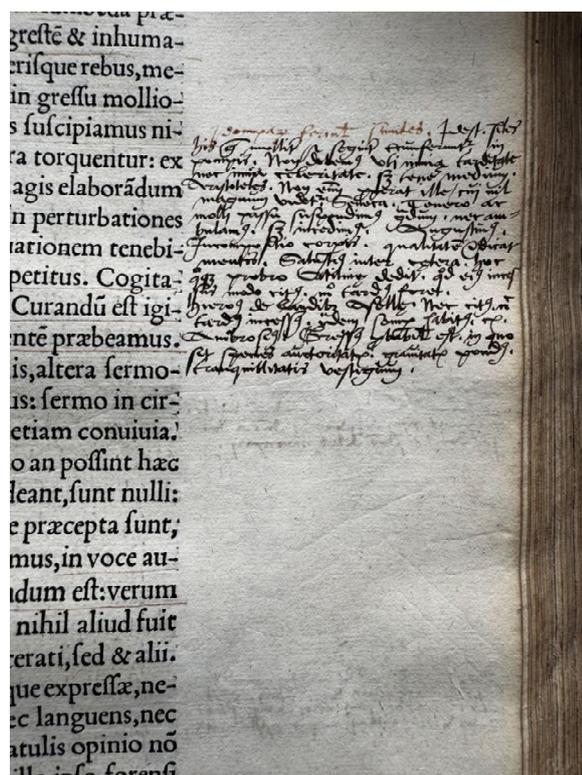
Third and Fourth volumes of Cicero's works. [2], 416–450, 158, Index. With the Fifth volume containing the commentaries by Pietro Vettori. Contemporary calf binding. Large folio with wide margins (385 mm x 255 mm).

The binding shows significant wear: corners are bumped, and although the boards remain sturdy, there is splitting along the spine. Ink spotting affects the first 15 leaves. The printer's line *Ex Robert Stephani* has been burned away. Each part is separately paginated. Otherwise, a beautiful wide-margined copy, annotated throughout. *Liber I* of Cicero's *De Officiis* is heavily annotated in a contemporary hand.

\$ 2,000.-

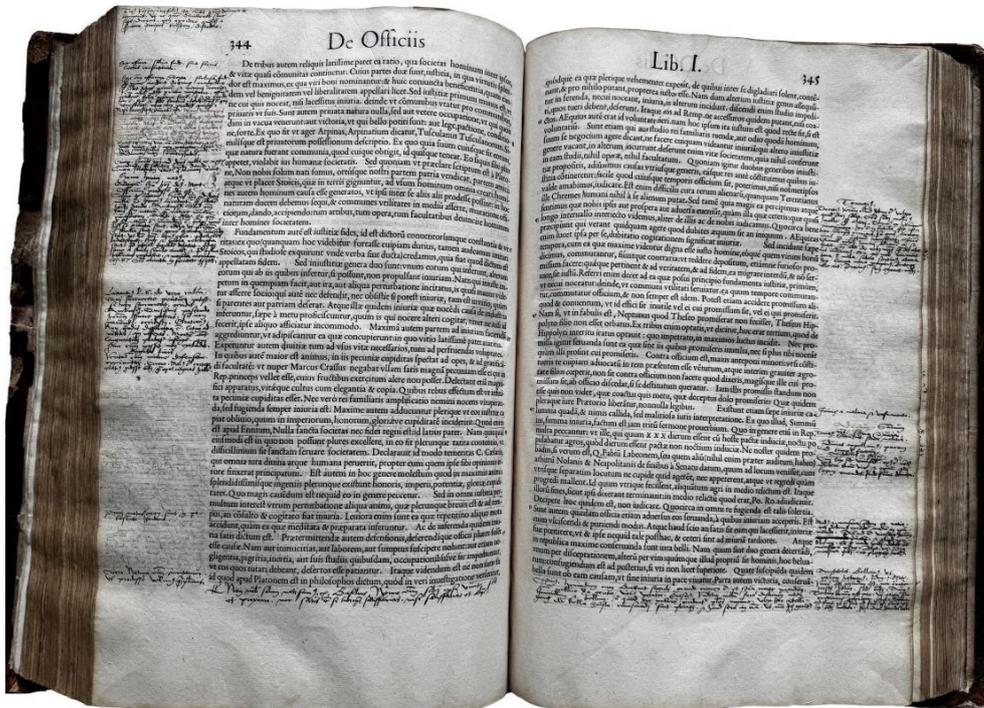
This edition of Cicero's collected works, produced in four folio volumes between 1538 and 1539, set the standard for the reading and reception of Cicero in France and secured Estienne's place in the intellectual circle of the French monarch Francis I (1494–1547).

The set includes Cicero's correspondence and philosophical treatises—such as *De Officiis*, *De Amicitia*, and *De Natura Deorum*—with detailed commentaries by Pietro Vettori (1499–1585), a prominent Italian humanist, philologist, and scholar. In the fifth volume, Vettori provided extensive commentaries titled *Explicationes Suarum in Ciceronem Castigationum* ("Explanations of His Corrections to Cicero"), which were integral to the Estienne edition.





These commentaries justified Vettori's editorial choices, discussed variant readings, and offered insights into Cicero's language, style, and historical context. For scholars, this was a critical resource, both for textual criticism and for a deeper understanding of Cicero's oeuvre.



The scholarly value of this particular copy lies in the extensive and dense marginalia in a contemporary hand, found especially on pages 341-420 of the fourth volume. Many passages are underlined in red ink. Most likely, this was the working copy of a Renaissance scholar.

